



Cinematic Auteurs: Cuarón, del Toro, & Inárritu (Or... the “Three Amigos”)

FILM 3390 / CHIC 4350
CRN: 24596 / 27275

[100% Online Class]

Spring Semester – 2021

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Required Texts:

REQUIRED Textbook: ***The Three Amigos: Transnational Filmmaking of del Toro, Iñárritu, and Cuarón*** [By author **Deborah Shaw**, Year: **2013**, Publisher: **Manchester University Press**]

REQUIRED Access: Our library is currently providing FREE STREAMING ACCESS for students to some of the films, but they are NOT all available through UTEP. So basically... for this class you ARE ALSO REQUIRED to rent some films on your own, for the purpose of viewing the movies.

Course Description:

The aim of this course is to increase understanding of a specific film director (in this case, the three Mexican directors: Alfonso Cuarón, Guillermo del Toro, & Alejandro González-Iñárritu)... with the goals of enlightenment about cinema, filmmaking, and critical thinking about media. This course will introduce you to background information about the director(s), and will help you apply this knowledge in understanding cinema as meaning-making cultural practice. From a communication perspective, it will improve your understanding of communication from both transmission and ritual/symbolic perspectives. From a cultural perspective, the course will focus on social, societal, cultural, structural and historical dimensions of film production as well, and therefore also emphasizes racial, ethnic, class, and gender analyses of film/media production. Finally, this class will emphasize a critical/cultural approach to communication overall.

Course Objectives: In this course you should,

- Become familiar with the director and his body of work, and develop a familiarity with the director's style, thematic concerns, and commitments. (In this case, the three Mexican directors)
- Develop a basic understanding of how the director's films have been received by the public and understood by academics.
- Develop a working vocabulary of terms and concepts that relate to film studies as well as film studies from a communication/media studies perspective.
- Discover the importance of the roles of history and context in film as communication.
- Become more sensitive to the complexity of discursive practices in society, and knowledgeable about film and communication.
- Recognize the potential influence of an individual's group, cultural, or ethnic/national identity on mediated productions.

Course Policies:

1. ATTENDANCE:

Obviously, since this is a 100% online class, in-person attendance is not a requirement as in regular university classes. Nevertheless, the student is also responsible for following directions (or asking for help from the professor if things are not clear) and keeping up with the syllabus & all scheduled assignments.

Since absences or “lates” will not be counted as in a typical semester format, absences are irrelevant. Again, students are expected to keep up with all scheduled work for throughout the course. Furthermore, since all assignments and deadlines are included in this syllabus (and announced very clearly at the beginning of the class), “extensions” for work trying to do “make-up” work” is largely irrelevant. As per university policy, the only legitimate reasons for missing any work deadlines are (a.) university-related activities (that cause delays or some kind of problems), or (b.) hospitalizations, illness, or personal emergencies of the student. Anything beyond these is considered irrelevant regarding this class.

Finally, please note that failure to comply with the weekly (routine) discussion requirements and other Blackboard (Bb) assignments will result in AUTOMATIC FAILURE of this class.

2. DATES/DEADLINES:

All assignments and exams/quizzes will be scheduled far in advance, and due dates for exams and assignments are announced in this syllabus. Therefore, you must plan your work and personal schedule far in advance to accommodate these deadlines and policies. Once again, because the attendance policy dictates that you will (for the most part) be present in this online-format class, make-ups and late work are therefore largely irrelevant. Otherwise, for a few special cases at the discretion of your instructor, late work will be docked one letter grade for each day late (each calendar day, not each day of class).

3. EXAMS:

Make-up tests will not be given, except for emergencies. If a student misses an exam or quiz because of a documented emergency or situation, he/she will be required to fulfill an alternative assignment. Only in extreme circumstances will your instructor make arrangements with you to complete your coursework through alternative assignments.

4. ADA STATEMENT (Americans with Disabilities Act):

The University of Texas at El Paso seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the instructor and to the Center for Accommodations & Support Services (CASS) to make arrangements for accommodations in advance.

5. CASS POLICY (Center for Accommodations & Support Services):

If you have a disability and need classroom accommodations, please contact The Center for Accommodations & Support Services (CASS) at (915) 747.5148, or by email to cass@utep.edu. Or visit their office located in the UTEP Union – East, Room #106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. CASS staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

6. PHONES / ELECTRONIC DEVICES:

The use of cell phones or other personal electronic communication devices is NOT recommended during in-person or face-to-face classes, so phones should be turned off AND put away during “class time.” Since this is a 100% online-format class, however, there is no regulation of phone use or electronic devices.

Students still should be advised that the online quizzes & exams are TIMED EXAMS. This means that students are expected to follow through with any questions and tasks within the quiz/exam and complete the quiz/exam within the time limits. Students who allow themselves to be distracted by phones or other devices could be risking not completing the exam or not finishing the exam on time. Please remember that there will be no special arrangements for students to be allowed extra time or do “re-takes” of any exam or quiz. Put simply, students are expected to follow all directions (and recommendations) and complete all tasks on time and within deadlines.

7. ACADEMIC MISCONDUCT:

The University of Texas at El Paso prides itself on its standards of academic excellence, and students are expected to uphold the highest standards of academic integrity. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, submitting work for credit that is attributable in whole or in part to another person, taking an examination for another person, and any act that gives or attempts to give unfair advantage.

For 100% online classes, there is more potential for academic misconduct because students often assume that copying & pasting words or ideas from online documents is permissible. It is extremely important to know that copying & pasting anything from somewhere/something else IS NOT ALLOWED. FYI: Students are not even allowed to copy their own words & ideas (from themselves) – for example, from previously posted comments or discussions. Thus, students must be extra careful to not risk plagiarism and avoid academic misconduct in a 100 % online environment.

8. RULES & EXPECTATIONS FOR 100% ONLINE LEARNING:

One final thing to note for taking this class is that we will be conducting all learning online, through Blackboard (Bb) specifically, so we will be following special rules & guidelines for online learning. Please see the document on Bb that is called the “Syllabus Appendix.” This document spells out very clearly what the rules and expectations are and will be for this 100% online class.

9. ASSIGNMENTS & GRADING SCALES

Assignments

* Online Discussions & Participation	30 %
Quiz #1	15 %
Mid-Term Exam	20 %
Quiz #2	15 %
Final Exam	20 %

Please Note:

– **Online discussion posts & interacting with your peers through Blackboard (Bb) is REQUIRED for this class, and is all worth 30% of the overall Final Grade for this class.**

Numeric Scale – Letter Grade Achieved

90 – 100 = **A** 80 – 89 = **B** 70 – 79 = **C** 60 – 69 = **D** below 60 = **F**

10. ADVISORY / "HEADS-UP" / FAIR WARNING:

One final thing to note for taking this class is that we will be watching movies & films (obviously), but it is important to note beforehand that sometimes these films are considered offensive by some people. Sometimes films include foul language, drug use, nudity, sex scenes, or other acts or behavior. Sometimes, the films might show other "adult content" such as a rape scene or sexual assault, or maybe a comment about church/religion that could be offensive to somebody that is very religious. While this type of content is NOT gratuitous and always has a specific point (see your readings on this matter), it is important to note that such content might occur throughout his films. Thus, students who might have major issues with watching such things on-screen, or who might be offended by such things are advised NOT to take this class and to seek another class for enrollment.

TENTATIVE SCHEDULE — Spring 2021

<u>Week</u>	<u>Date</u>	<u>Topic</u>	<u>Be ready to discuss:</u>
1	T 1/19	Introductions, syllabus & course overview	(Get the books/ materials!)
	Th 1/21	Cuarón #1: <i>Sólo Con Tu Pareja</i> (1991)	<i>The Three Amigos</i> : "Introduction"
2	T 1/26	Cuarón #1: <i>Sólo Con Tu Pareja</i> (1991)	a. <i>The Three Amigos</i> , Ch. 7 b. "Sex, Lies, & Mariachis" (by R. Long)
	Th 1/28	del Toro #1: <i>Cronos</i> (1993)	a. "Introduction" (Tierney/Shaw/Davies) b. "G. del Toro: At Home w/ Monsters" (Salvesen & Shedden)
3	T 2/ 2	del Toro #1: <i>Cronos</i> (1993)	a. <i>The Three Amigos</i> , Ch. 1
	Th 2/ 4	Iñárritu #1: <i>Amores Perros</i> (2000)	a. A. González-Iñárritu: "Preface" (Deleyto & del Mar Azcona)
4	T 2/ 9	Iñárritu #1: <i>Amores Perros</i> (2000)	a. <i>The Three Amigos</i> , Ch. 4 b. <i>Amores Perros</i> , pp. 9 - 72 (P. Smith)
	Th 2/11	<u>QUIZ #1</u>	
5	T 2/16	Cuarón #2: <i>Y Tu Mamá También</i> (2001)	A. González-Iñárritu: pp. 1-19 (Deleyto & del Mar Azcona)
	Th 2/18	Cuarón #2: <i>Y Tu Mamá También</i> (2001)	<i>The Three Amigos</i> , Ch. 8
6	T 2/23	del Toro #2: <i>Pan's Labyrinth</i> (2006)	<i>The Three Amigos</i> , Ch. 3
	Th 2/25	del Toro #2: <i>Pan's Labyrinth</i> (2006)	a. "Introduction" (by McDonald & Clark) b. "Desire & Disobedience..." (J. Orme)
7	T 3/ 2	Iñárritu #2: <i>Babel</i> (2006)	A. González-Iñárritu: pp. 49-65 (Deleyto & del Mar Azcona)
	Th 3/ 4	Iñárritu #2: <i>Babel</i> (2006)	<i>The Three Amigos</i> , Ch. 6
8	T 3/ 9	<u>MID-TERM EXAM</u>	
	Th 3/11	Cuarón #3: <i>Children of Men</i> (2006)	[Watch film]

9	3/15 – 3/19	SPRING BREAK	(No classes)
10	T 3/23	Cuarón #3: <i>Children of Men</i> (2006)	a. "Bridging Worlds..." (J. Pellicer) b. A. González Iñárritu: pp. 86-119 (Deleyto & del Mar Azcona)
	Th 3/25	Iñárritu #3: <i>Biutiful</i> (2010)	"Chicano Monsters..." (M. Lechuga & R. Avant-Mier)
11	T 3/30	Iñárritu #3: <i>Biutiful</i> (2010)	"The Three Amigos, Ch. 9
	Th 4/1	Iñárritu #4: <i>The Revenant</i> (2015)	a. "Spirits... in <i>Biutiful</i> " (K. Connolly) b. "A.G. Iñárritu," pp. 67-75 (D. Tierney)
12	T 4/6	Iñárritu #4: <i>The Revenant</i> (2015)	c. "Global Ghosts" (J. Hanley)
	Th 4/8	QUIZ #2	
13	T 4/13	del Toro #3: <i>The Shape of Water</i> (2017)	a. "An Interview w/ Guillermo del Toro" (K. McDonald & R. Clark)
	Th 4/15	del Toro #3: <i>The Shape of Water</i> (2017)	b. "Falling for Amphibious Man" (A. Adji)
14	T 4/20	Cuarón #4: <i>Roma</i> (2018)	[Watch film]
	T 4/22	Cuarón #4: <i>Roma</i> (2018)	* Online articles: D. Tierney , D. Shaw , P. A. Palou , O. Consentino , I. M. Sánchez Prado , & J. Middents (see Bb for details)
15	T 4/27	[To Be Determined]	[Watch film]
	Th 4/29	[To Be Determined]	
16	T 5/4	Course Review (+ Student Films ???)	
	Th 5/6	Course Review (+ Student Films ???)	"Interview with A. G. Iñárritu" (Deleyto & del Mar Azcona)
17	Thurs. May 13 th	FINAL EXAM	[As per university schedule]

Director's Filmography(ies)

Alfonso Cuarón:

Sólo con Tu Pareja (1991) [Or, "Love in the Time of Hysteria"]
A Little Princess (1995)
Great Expectations (1998)
Y Tu Mamá También (2001) [Or, "And Your Mother Too"]
Harry Potter & The Prisoner of Azkaban (2004)
Children of Men (2006)
Gravity (2013)
Roma (2018)

Guillermo del Toro:

Cronos (1993)
Mimic (1997)
The Devil's Backbone (2001)
Blade II (2002)
HellBoy (2004)
El Laberinto del Fauno (2006) [Or, "Pan's Labyrinth"]
HellBoy II: The Golden Army (2008)
Pacific Rim (2013)
Crimson Peak (2015)
The Shape of Water (2017)

Alejandro González Iñárritu:

Amores Perros (2000) [Or, "Love Is a Bitch"]
21 Grams (2003)
Babel (2006)
Biutiful (2010)
Birdman or (The Unexpected Virtue of Ignorance) (2014)
The Revenant (2015)

Carlos Reygadas:

Japón (2002) [Japan]
Batalla En El Cielo (2005) [Or, "Battle In Heaven"]
Luz Silenciosa / Stellet Licht (2007) [Or, "Silent Light"]
Post Tenebras Lux (2012) [Or, "Light After Darkness"]
Nuestro Tiempo (2018) [Or, "Our Time"]

Further Reading Suggestions, Resources, and References:

- ***The Three Amigos: The Transnational Filmmaking of Guillermo del Toro, Alejandro González Iñárritu, and Alfonso Cuarón***, by D. Shaw (2016), Manchester University Press.
- ***Alejandro González Iñárritu***, by C. Deleyto and María del Mar Azcona (2010), University of Illinois Press.
- ***Amores Perros***, by Paul J. Smith (2003), Palgrave Macmillan.
- ***Hermeneutic Humility and the Political Theology of Cinema: Blind Paul*** by S. Desilets (2016), Routledge.
- ***The Supernatural Cinema of Guillermo del Toro***, by J.W. Morehead (2015), McFarland & Company.
- ***The Transnational Fantasies of Guillermo del Toro***, by A. Davies, D. Shaw, and D. Tierney (2014), Palgrave Macmillan.
- ***Guillermo del Toro: Film as Alchemic Art***, by Keith McDonald and Roger Clark (2015), Bloomsbury Academic.
- ***Guillermo del Toro “At Home With Monsters”: Inside His Films, Notebooks, and Collections***, by B. Salvesen, J. Shedden, & M Welch (2016), Insight Editions.
- ***Guillermo del Toro “Cabinet of Curiosities”: My Notebooks, Collections, and Other Obsessions***, by G. del Toro & M. Zicree (2013), Harper Design.
- ***Guillermo del Toro “Don’t Be Afraid of the Dark”: Blackwood’s Guide to Dangerous Fairies***, by G. del Toro & C. Golden (2011), Hyperion Books.
- ***Guillermo del Toro’s The Devil’s Backbone***, by M. Z. Seitz & S. Abrams (2017), Insight Editions.
- ***Guillermo del Toro’s Pan’s Labyrinth: Inside the Creation of a Modern Fairytale***, by G. del Toro, N. Nunziata, & M. Cotta Vaz (2016), Harper Design.
- ***Guillermo del Toro’s The Shape of Water: Creating a Fairy Tale for Troubled Times***, by G. McIntyre (2017), Insight Editions.
- ***Pan’s Labyrinth: The Labyrinth of the Faun***, by G. del Toro & C. Funke (2019), Katherine Tegen Books.